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AMERICAN ART NEWS.

VOL. VII. No. 21.

NEW YORK, MARCH 6, 1909.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Anglo-American Fine Art Co.,** 523 Fifth Avenue—Choice paintings by Old Masters.
- Bauer-Folsom Co.**—Selected American paintings. Antiques, art objects and decorations.
- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.**—Works of art.
- Clausen Galleries.**—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.**—Ancient and modern paintings.
- Ehrich Galleries.**—Permanent exhibition of Old Masters.
- Fifth Ave. Art Galleries.**—Carefully selected paintings from the galleries of Mr. Julius Oehme.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.**—Paintings by American Artists.
- Montross Gallery,** 372 Fifth Avenue—Paintings by Alexander Schilling.
- Noé Galleries,** 477 Fifth Avenue (Cor. 41st St.), opposite Library.
- Oehme Galleries.**—French and Dutch paintings.
- Powell Gallery.**—Paintings—Artistic frames.
- Louis Ralston.**—Ancient and modern paintings.
- Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.**—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.**—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.**—High-class paintings.
- Washington (D. C.)**
- V. G. Fischer Galleries.**—Fine arts.
- Germany.**
- J. & S. Goldschmidt,** Frankfurt.—High class antiquities.
- G. von Mallmann Gallery,** Berlin.—High-class old paintings and drawings.
- London.**
- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.**—Pictures, prints and etchings.
- Shepherd Bros.**—Pictures by the early British masters.

Paris.

- E. Bourgey.**—Coins and medals.
- Hamburger Fres.**—Works of Art.
- Kleinberger Galleries.**—Works of Art.
- Kerkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres.**—Art objects for collections.
- Sivadjian Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

- Anderson Auction Co.,** 12 E. 46th St.—Greek and Syrian glassware from the estate of Prof. Sigmund Oettinger, March 9, at 8 o'clock.

ART GALLERY FOR HOTEL.

Mr. Muschenheim, manager of the Hotel Astor, has cabled to Mr. H. S. De Souhami, the well-known art expert, now in London, authorizing him to purchase in Europe \$100,000 worth of bronzes, pieces of sculpture and other objects of art to adorn an art gallery in connection with the extensive alterations that now are being carried out at the Hotel Astor.

This gallery, which will be used with the new ballroom that is being constructed, will be, it is hoped, one of the art features of New York. It is to be

STATE ART COMMISSION.

A state art commission is proposed in a bill introduced last week by Senator Wainwright. The commission is to be composed of eleven members, the governor, the presidents of the Albright art Gallery of Buffalo, the Albany Historical Society, the Metropolitan Museum of Art and the Brooklyn Institute of Arts and Sciences, respectively, the Commissioner of Education and five persons to be appointed by the governor, including one painter, one sculptor and one architect and two others not members of any branch of the profession of fine arts.



THE RAIDING PARTY.

By Adolph Schreyer.

In Julius Oehme Collection Sale.

The Cottier-Inglis collection of valuable and important paintings, at Mendelssohn Hall, Mar. 11, 12, at 8:30 o'clock.

Rare and valuable pieces of antique furniture, iridescent glass, Persian and Hispano—Moresque faience, bronzes and marbles by Barye and Rodin, Greek and Etruscan pottery, etc., at 6 E. 23d St., Mar. 12, 13, at 2:30 o'clock.

Fifth Ave. Art Galleries, 546 Fifth Ave.—Seventy carefully selected valuable paintings from the galleries of Mr. Julius Oehme, March 11, at 8:30 o'clock.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—An important consignment from China of a collection of beautiful, old porcelains, Jades, amethysts and antique Chinese rugs suitable for museums, studios and private use, March 12, 13, at 2:30 o'clock.

decorated in Louis XVI. style from designs furnished by M. E. Boyart, a famous art architect of Paris, and will vie in splendor with the famous galleries in Versailles.

Mr. De Souhami intends, if possible, to secure some examples of Rodin and pieces which were awarded medals at the sculpture salon in Paris last August. However, most of his purchases will be antique.

ROYAL ART COLLECTION.

The Shah of Persia offered to sell to the Russian Academy of Science the entire royal collection of paintings, miniatures, manuscripts, etc. The collection has been in the possession of the Shahs of Persia for several centuries. Many of the paintings are of the early French school.

ART STUDENTS' INN.

Financed by several well-known women patrons of art, whose identity has not yet been disclosed, the Art Students' Inn Corporation has perfected plans for the erection of a ten-story building on Seventy-ninth street, to provide art students with living quarters at a moderate cost.

Walter Russell, portrait painter, who was a pioneer in the movement among the artists of New York which produced a new type of construction in the co-operative studio apartment house, especially adapted to the needs of artists, is interested in the enterprise and will superintend the work of construction.

The building will be erected from plans by Charles de H. Carr, architect. The inn is to contain many club features. Plans for these having been obtained in Paris and other European art centres.

IN THE ART SCHOOLS.

National Academy of Design.

B. Bufano, a student of the Academy Sculpture Class, has just completed a most successful portrait bust of the late Signor J. Ferraris, which has proven most satisfactory to the family for whom it was executed.

Miss Margaret Wiechman, formerly a student of the Academy Classes, has just completed a sculptured group of the only family of Rocky Mountain goats in captivity in the East, through a commission by Mr. William Hornaday, director of the Bronx Zoo, where the animals are at present. Miss Wiechman is working in the studio of A. Phimster Proctor.

Justus Pfeiffen, of the Academy life-class, celebrated Washington's birthday with a dinner to a number of his fellow students in his home. Among those invited were: Messrs. Carl Schmidt, Hugo Robus, Aladar Blum, Jack Rivers, A. Medrick, and Hamilton A. Wolf.

Henri School of Art.

The students of the Henri School of Art will hold an exhibition of their work at the school, 1947 Broadway, this evening. The display will include examples from the life and portrait classes.

New York School of Applied Design.

A permanent exhibition of the work of the students in all departments of the New York School of Applied Design for Women opened in the school's new building, No. 160 Lexington avenue. The public is invited to visit this exhibition, which is open daily from 9.30 A. M. to 4.30 P. M., and Saturdays from 9.30 A. M. to 1 P. M.

Art Students' League.

The first meeting this year of the Society of American Fakirs was held last Saturday. Mr. Albert D. Smith was elected president, Mr. Fred Ross, vice-president, Mr. Charles Radley, treasurer, and Mr. Charles Gatchell, secretary. There will be a great many attractions this year besides the "Fakes," and as one of the objects of the Society is to have something new and original every year, some startling innovations are expected. The famous Fakir Catalogue will this year contain 64 pages.

A concours will be held at the League in the members' room next week. All the classes will be represented and the drawings will be marked.

The date for the Woodstock Summer School exhibition has been set for the week beginning March 14. All work must be framed and brought in by March 10.

It has been decided to have an outdoor portrait class at Woodstock next season. This is to supplement the classes in landscape painting. The models will be engaged by the League.

A number of students of the League are represented in the exhibition of the Woman's Art Club at 18 East 41st st. Some of them are Miss Helen Lewis, Miss Helen Durkee, Miss Meta Steiniger, Miss Ruth Brooks, Miss Meta Pepper.

New York School of Art.

The attendance in the various classes at the New York School of Art are growing larger each week. This is particularly noticeable in Mr. Kenneth Hayes Miller's afternoon Life and morning Illustration classes, where the enthusiastic students arrive early, making a mad rush for chairs, easels, etc. There is no less enthusiasm in Mr. Hawthorne's Portrait class, and excellent work is being done.

BOSTON.

The German exhibition is in town, under the auspices of the Copley Society. The New York critics have said their say about it. What the Boston and Chicago art writers set forth will be of less consequence—except locally. The appearance of the canvases on the grey grasscloth of Copley and Allston Halls indicates that for a fifth time the wisdom of the exhibition committee, which redecored the halls for the Whistler memorial exhibition, has been amply proved. Hardly anywhere else in America could the pictures which represent the best that Germany produced in the nineteenth century, be shown to better advantage. The opening reception occurred on March 2d. On the following evening the Germanistic Society, of which Prof. Hugo Muensterberg of Harvard is president, held a reception in honor of Mr. Hugo Reisinger, of New York, through whose efforts the exhibition was made possible.

William M. Paxton, who exhibits twenty paintings at the St. Botolph Club through March 13th, is professionally twenty years older than when he exhibited in the same gallery five years ago and first disclosed the secret of the "binoculars." Another secret is out this time, one which has transpired through the columns of the Transcript. But let it not be retold. Among works one especially liked were "Aurella Silva," "Hesitation," "The Letter," "Cherry," and the portrait of James Paxton. An open-minded comparison of the technical qualities in Mr. Paxton's exhibition and in some of the most highly rated of the German pictures at Copley Hall is likely to yield astonishing results.

For the twentieth time the Boston Society of Water-Color Painters, representing what may perhaps be called the more conservative or, at any rate, the more low-toned group of New England aquarellists, is holding its exhibition this time at Cobb's gallery, No. 346 Boylston street, and will continue to March 13th. Charles P. Gruppe, who has lately become a member of the society, has sent a number of his Holland subjects. The other exhibitors are Harold B. Warren, represented by eleven landscapes of Old England and New England; Charles Emile Heil, who shows works with figures; H. Winthrop Peirce, with landscapes from the valley of the Shawsheen; William P. Burpee, who has been painting in the Azores; William J. Bixbee, Charles Copeland, Hendricks A. Hallett, Melbourne H. Hardwick and Frederick T. Stuart.

B. K. Howard, one of the younger painters, trained at the Museum school and later influenced by Charles H. Davis at Mystic, Conn., has a good-sized exhibition at the Twentieth Century Club. His landscapes, painted in various New England places, are sincere and honest, with a promise of excellent attainment.

A large collection of black and white originals—drawings made for Collier's Weekly and Pearson's Magazine—is on exhibition at the gallery of Henry Havelock Pierce, the photographer, of No. 729 Boylston street. These drawings, which belong to Mr. Pierce, contain examples of the work of a number of the leading illustrators. Boston sees comparatively little original illustrative work—except in publishers' windows and when Mr. Remington sends over here—so that such a showing adds variety to the season's offerings.

HENRY GRAVES COLLECTIONS.

Paintings.

The dispersal of the Henry Graves collection of Barbizon pictures, on the evening of February 26th, is thus far the most important incident of the present art season. There were present one of the largest throngs ever gathered in Mendelssohn Hall for a picture sale. There were only 49 pictures in all, sold for \$233,250, or an average of \$4,761 each.

The top price of the sale, \$27,500, was paid for Millet's "Sheep Shearing," by Scott & Fowles for a collector, and not, as erroneously stated in the newspapers, for Mr. Charles P. Taft, brother of the President. The picture depicts the corner of a farmyard, surrounded by red-roofed buildings, shaded by two trees in the center. A flock of sheep stand near a fence, and a blue-smocked peasant is taking them to a man and woman who are doing the shearing. It is a picture which has been in many collections, beginning in that of Gavet, Paris, after a varied history, reaching the collection of Quincy A. Shaw in Boston. It was later for a time in the private collection of William Schaus.

The sensation of the sale came when a beautiful water color, "The Flock of Sheep," by Mauve, was sold to Mr. Eugene Glaenger for \$13,200—this shows the growing popularity of Mauve's works, and is one of the greatest prices that has ever been paid for a water-color. It was started at \$5,000 bid immediately to \$6,000, then to \$7,000, then by small bids to \$10,000. It went more slowly up to \$13,000, and was apparently sold for that unlucky number when, after a long wait, two bids of \$100 came one after the other. Mr. Glaenger, who originally sold this water-color to Mr. Graves for \$600, paid \$13,500 for a Corot, which he also had originally sold for \$2,700 to Mr. Graves when the collection was being formed.

There were a number of Rousseaus in the collection which brought varying prices, from \$1,250, given by J. R. Andrews for "Autumn Evening in Cologne," up to \$14,500, the second highest price of the sale, given by Herman Schaus for "Summer Morning on the Oise."

The titles of the pictures, names of the artists, names of the buyers, and prices paid, follow:

"Paysage," by Ivan Pokitonow; J. A. Stersberg	\$550
"The Sportsman," Ivan Pokitonow; S. A. Fashman	750
"Le Buveur," Charlemont; Wm. Warren	575
"Le Tenor," Roybet; Otto Bernet, agent	700
"The Naturalist," Giovanni Quadroni; J. Loeb	175
"The Sultan at Prayer," Gerome; T. F. Fredericks	2,200
"The Artist's Model," Gerome; Scott & Fowles	3,050
"Girl with the Red Hood," Henner; Otto Bernet, agent	4,150
"The End of the Day," Felix de Vuillefroy; C. Glucksmann	1,150
"The Hay Cart," Corot; H. D. Babcock	1,875
"An Old Mill at Ville d'Avray," Corot; Glaenger & Co.	13,500
"Twilight," Corot; Boussod, Valadon & Co.	6,000
"Gray Skies on a Summer Day," Daubigny; Otto Bernet, agent	600
"Fading Lights," Daubigny; Pendleton	825
"Village of the Oise," Daubigny; William Warren	5,000
"Green Pasture," Daubigny; Knoedler & Co.	7,500
"The Pool," Diaz; James J. Sheppard	3,000
"Fontainebleau," Diaz; Herman Schaus	4,200
"Oriental Women," Diaz; George R. White	2,100
"The Bathers," Diaz; Thomas James	2,600
"In the Forest," Diaz; H. Rheinhardt	4,100
"Edge of the Forest," Diaz; Herman Schaus	13,000
"A Ray of Sunshine," Jules Dupre; Otto Bernet, agent	2,600
"Evening Landscape," Jules Dupre; Otto Bernet, agent	2,600
"Moonrise," Jules Dupre; A. Benziger	1,300
"The Road to the Village," Jules Dupre; J. A. Stersberg	2,550
"The Old Oak," Jules Dupre; Scott & Fowles	7,900
"Evening Twilight," Jules Dupre; James T. Baker	8,700
"Early Morning," Jules Dupre; James T. Baker	2,900
"The Return of the Flock," Jules Dupre; A. Benziger	9,100
"La Lessiveuse," Millet; J. J. Sheppard	3,200
"Sheep Shearing," Millet; Scott & Fowles	27,500
"Landscape with Pool," Rousseau; Otto Bernet, agent	1,600
"Le Coucher du Soleil," Rousseau; B. Franklin	2,000
"Autumn Evening in Cologne," Rousseau; J. R. Andrews	1,250
"Summer Morning on the Oise," Rousseau; Herman Schaus	14,500
"Lisiere d'un Bois Coupe," Rousseau; Edward Cahill	11,000
"Evening in the Forest—Fontainebleau," Rousseau; William Warren	4,000
"Cattle Resting," Van Marcke; Thomas James	3,000
"Verdant Pastures," Van Marcke; J. William Clark	8,300
"Sheep and Shepherd," Jacque; Otto Bernet, agent	1,300
"The Shepherd," Jacque; Otto Bernet, agent	1,900
"Leopard and Serpent," Barye (water-color); Glaenger & Co.	1,500
"The Wounded Tiger," Delacroix; Glaenger & Co.	8,000
"The Turkish Butcher Shop," Decamps; B. Franklin	3,800
"Return from the Hunt," Isabey; William Warren	5,200
"The Bluff," Michel; C. Glucksmann	1,050
"River in Flood," Michel; H. D. Babcock	700
"The Flock of Sheep," Mauve (water-color); Glaenger & Co.	13,200
Total	\$233,250

Chinese Porcelains.

First Day's Sale.

The first part of the Henry Graves collection of Chinese porcelains was sold Feb. 25. A blue and white hawthorn jar of the K'ang-hsi period, with the original cover brought the top price of the day, \$520, paid by Thomas B. Clarke. A blue and white club-shaped hawthorn vase went to him for \$310, and another pear-shaped vase for \$260. W. Rhinelander Stewart paid \$180 for a blue and white water vase three and a half inches high, R. E. Moore \$165 for a blue and white miniature vase, with an unusual decoration of peacock feathers and flying birds in underglaze. Duveen Bros. paid \$250 for a soft paste snuff bottle of the Chien-lung period. The total for the afternoon's sale was \$16,170.

Second Day's Sale.

A blue and white oviform vase of semi-eggshell texture, with decoration painted in brilliant mazarine blue, brought \$5,600, the top price at the second afternoon's sale, Feb. 26. The purchaser was Edward Cahill. A blue and white beaker, a noble specimen of Chinese ceramic art, was purchased by Scott & Fowles for \$3,550. B. Franklin paid \$2,050 for a blue and white hawthorn jar. Thomas B. Clarke purchased a blue and white gallipot for \$900, a blue and white vase for \$1,125, and an oviform vase of soft paste for \$500. Two blue and white hawthorn temple jars were bought for \$1,050 each by Henry D. Babcock. F. D. Stout gave \$1,000 for a blue and white vase of the K'ang-hsi period. The total for the afternoon's sale was \$42,033, and for the two days \$58,203.

Third Day's Sale.

The highest price at the third and last afternoon's sale, Feb. 27, was \$8,550, Graves collection of porcelains, \$8,550, was paid by "Birdwood" for a sang-de-boeuf vase, "The Flame," of the K'ang-hsi period, 1662-1722. "Birdwood" also paid \$2,450 for a turquoise bottle. J. W. Ellsworth paid \$6,000 for a large sang-de-boeuf vase, of Lang Yao porcelain, of the early K'ang-hsi period, and \$950 for a Lang Yao vase, with surface of ashes of roses tint and streaked with pink, ruby and blood reds. Miss Dorothy Whitney paid \$3,000 for a peachbloom amphora. She paid \$950 for a writer's peachbloom water receptacle and \$460 for a Lang Yao gallipot. Mrs. Potter Palmer, after keen competition, paid \$4,100 for a peachbloom vase. A pistache green vase of the Yung-cheng period, 1723-1735, was sold for \$2,300 to Edward Cahill. Duveen Bros. bought for \$3,600 a writer's peachbloom water receptacle, for \$1,625 a clair-de-lune vase and for \$750 an amphora vase. The total for the afternoon's sale was \$102,992, and for the three days \$161,195.

The total of the entire sale of the late Henry Graves collections of Chinese porcelains and pictures was \$394,445—a very good result.

JOSEPHINE L. BLEIER SALE.

The opening session of the Josephine L. Bleier sale of paintings, textiles, antique furniture, etc., was held on Feb. 25 at the Fifth Avenue Art Galleries, No. 546 Fifth avenue. The Metropolitan Museum of Art, represented by Garrett C. Pier, paid \$45 for a yard of Bokhara embroidery.

Ninety-five oil paintings and twenty-one engravings were disposed of at the evening sale. The highest price obtained was \$1,650, for "Washington at Princeton," by Inman. Edward O'Reilly was the purchaser. A surprise of the evening was the discovery that a tiny "Landscape," by an "unknown" artist, bought by James Rice, Jr., for \$40, turned out to be one of Robert C. Minor's canvases. Martin Beck paid \$500 for Detti's "Soldier Reciting a Story," and \$165 for Laroché's "Scene of the Huguenot War," and \$56 for a series of fifteen engravings by J. Nash. The total realized from the afternoon and evening was \$6,939.

There was brisk bidding at the second day's sale, on Feb. 26. Five bidders for a bronze bust, signed Marnyhac, finally gave way to F. Van Dorn and J. E. Caney, and the bronze was knocked down to Mr. Caney for \$100. An old Dutch marqueterie secretary was sold to G. Covens for \$52. A yard of Persian brocade was sold to H. D. Babcock for \$22. In the evening the library, consisting of 297 lots, sold for \$2,129. The total for the day's sales was \$5,287, and for both days \$12,226.

A carved and gilded Louis XVI. parlor suite in Aubusson tapestry brought the highest price, \$1,290, at the final session, Feb. 28. H. Klingensfeldt was the buyer. Another suite, of the Louis XV. period, was sold to S. T. Deering for \$625, who also bought a carved and gilded Louis XVI. salon table for \$295. The grand total realized from the three days' sale was \$25,986.

EXHIBITION CALENDAR FOR ARTISTS.

PLASTIC CLUB, 43 South 18th Street, Philadelphia, Pa.

Annual Exhibition of Water Colors.

Opening of Exhibition, March 12.

Closing of Exhibition, April 1.

NATIONAL ACADEMY OF DESIGN, 215 West 57th St., New York City.

Eighty-fourth Annual Exhibition of Paintings, Pastels and Sculptures.

Vernishing Day, March 12.

Opening of Exhibition, March 13.

Closing of Exhibition, April 17.

CARNEGIE INSTITUTE, Pittsburg, Pa.

Thirteenth Annual Exhibition of Paintings.

Entry blanks must be received before Mar. 10.

Boston, works received by Stedman & Wilder, Trinity Pl., Mar. 12, 13.

Chicago, works received by W. S. Thurber, 210 Wabash Ave., Mar. 12, 13.

Cincinnati, works received by Traxel & Maas, 206 W. 4th St., Mar. 12, 13.

New York, works received by Budworth, 424 W. 52d St., Mar. 15, 16.

Philadelphia, works received by C. Haseltine, 1822 Chestnut St., Mar. 12, 13.

Pittsburg, works received by J. J. Gillespie Co., 422 Wood St., Mar. 15, 16.

Press View, April 28.

Opening of Exhibition, April 29.

Closing of Exhibition, June 30.

YE HANDICRAFTERS' CLUB, 296 Lafayette Ave., Brooklyn, N. Y.

Tenth Semi-annual Exhibition of Arts and Crafts.

Works received, Mar. 26.

Opening of Exhibition, Mar. 29.

Closing of Exhibition, April 3.

ARTISTIC DESIGN WANTED.

Mr. M. Robert Guggenheim has offered a trophy valued at \$2,000 to the winner of the big automobile race from New York City to the Alaska-Yukon-Pacific Exposition in Seattle. That the trophy may be the finest possible product of the silversmith's art, Mr. Guggenheim has offered a prize of \$250 for the best design submitted. He extends to artists and designers generally an invitation to compete, and there are no restrictions. What Mr. Guggenheim wants is the most artistic design for the best trophy that \$2,000 will buy.

All designs are to be submitted to Welford Beaton, care of the Alaska-Yukon-Pacific Exposition, Seattle. They must be in his hands by March 31. The designs submitted will be passed upon by a committee, appointed by the President of the Exposition corporation, which will award the prize.

FAVOR NEW ACADEMY SITE.

Twenty-seven academicians and associates of the National Academy of Design have taken occasion to emphasize their approval of the plan to establish a home for the Academy and an exhibition hall for other art societies of the city in a new building on the site of the present Arsenal in Central Park, the building to be erected by the Academy if the city enters into contract with that body for its joint use.

The academicians and associates have declared themselves in a letter which they have all signed, saying that "called together as a jury for the eighty-fourth annual exhibition" they "desire unanimously thus to give accent to our favor for the building for American art on the site of the old Arsenal."

The men whose signatures are appended to the letter are John W. Alexander, Harry W. Watrous, Hugo Ballin, Carlton T. Chapman, Douglas Volk, R. W. Van Boskerck, Leonard Ochtmann, William Verplanck Birney, E. Irving Couse, E. W. Redfield, Ben Foster, William Sargeant Kendall, Walter L. Palmer, William H. Howe, Walter Clark, Charles Warren Eaton, William Thorne, William J. Whittemore, J. Alden Weir, Paul Dougherty, J. Francis Murphy, Albert L. Groll, Samuel Isham, Louis Paul Dessar, Frederick W. Kost, Francis C. Jones and Frank Vincent Du Mond.

CORRESPONDENCE.

Sorolla.

Editor AMERICAN ART NEWS:

Dear Sir: As one emerges from the gloom of the Subway into the blaze of sunlight, as the train dashes from the tunnel at One Hundred and Twentieth street, one gets a foretaste of what will happen as one enters the gallery of the Hispanic Society. Here is wholesome optimistic impressionism of the highest order, an object-lesson to the imitation Manets and Degas that imagine that to paint joyfully is to paint "pretty." There is not one note of pessimism, hopelessness, eroticism, sensuality or degeneracy in all this joyous feast.

Sorolla sounds such a definite note that he is condemned to see a lot of little Sorollas spring up, just as we have seen little Sargents, little Whistlers, little Monets, for the past fifteen years. An artist's worst enemies are his disciples; "Save me from my friends!" We can now look forward to a flood of pictures fairly screaming with technique, color and paint. They will knock to pieces everything in our exhibitions that is reposeful, reserved and poetic.

One blessed thing, however, is sure to happen; the black and blue school of "depressionists" will get its coup-de-grace.

Let those who would emulate Sorolla remember that while technique, brilliancy, strength, color, and spontaneity are fine qualities, there never was a great master whose art was insolent or impertinent; that the greatest feeling a canvas can inspire is not pleasure, not interest, nor admiration, but reverence, reverence for the picture, no matter what the subject, and reverence for the artist.

Yours truly,

Charles Vezin.

New York, March 1, 1909.

"Art News" Good Work.

Editor AMERICAN ART NEWS:

Dear Sir: You put the columns of your excellent paper to good use in furthering the movement for a fund to purchase pictures by Mrs. E. M. Scott, to be given to museums.

No one can paint flowers better than Mrs. Scott, and her refined and beautiful art should be made permanently familiar to the public.

Very truly yours,

P. M.

Princeton, N. J. March 1, 1909.

Alfred W. Smith, the well-known collector, recently acquired important examples of Charles Jacque, William Maris and L'Hermitte.

AMONG THE ARTISTS.

A charming studio tea was given recently by the owners of the Gainsborough Studios, to their tenants. The affair, which took place in the apartment of Mr. and Mrs. Colin Campbell Cooper, was given with the object of establishing friendly relations between owners and tenants, a number of whom had not met before. The idea proved such a happy one that the inmates of this building are now looking forward to having "Sunday afternoon teas" with some regularity.

Daniel Chester French recently completed a memorial tablet to Mrs. Alice Freeman Palmer, former president of Wellesley College. The work, which has been cut in marble, will be placed in the college chapel. It represents two female figures, an elderly woman bending tenderly over a young girl, whom she is advising as she sends her out into the world.

Mr. French is busy at present making a statue of Samuel Spencer, late president of the Southern R. R. Money for the execution of the work has been subscribed by his employees. When completed it will be cast in bronze and placed in Atlanta, Ga.

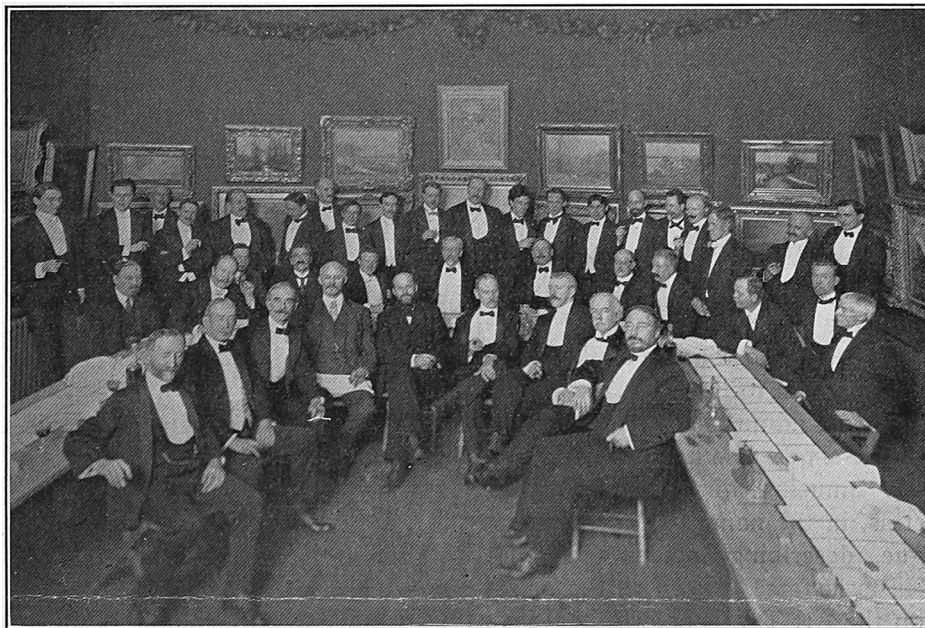
This artist is also modeling an ideal female figure, which he will call "Memory."

Blendon Campbell's successful exhibition held at his Macdougall Alley studio closed on Saturday last. The exhibition, which was the first this artist has held, showed a number of charming examples of his work executed during the past several years. It contained landscapes, portraits, cover designs, decorations, and his famous "Chinese Funeral." A large number of people attended the exhibition, and several pictures were sold, among them a landscape, which was purchased by Mrs. John Milburn.

A reception given on Saturday afternoon at the closing of the display was a charming affair. Among those present were Mrs. Harry Payne Whitney, charming affair. Among those who attended were Mrs. Morgan, P. Proctor, the sculptor, Mr. Frederick Pope, 2d, Frank Bicknel, and James E. Fraser.

Richard Maynard recently completed the portrait of John P. H. Tallman for the Surrogate's Court at Poughkeepsie. He is now busy with portraits of children.

James Montgomery Flagg recently completed a full-length portrait of Mrs. S. C. Millett, the predominating tones of which were brown relieved by notes of pumpkin yellow. He is now illustrating Thomas Nelson Page's new novel "John Marvel, Assistant," which will be published by Scribner.



ANNUAL SALMAGUNDI CLUB DINNER.

Given in honor of Frank Russell Green by Mr. Samuel T. Shaw.

Gilbert White received a commission to paint two decorations for the new Court House at Lexington, Ky. He will complete the work in Paris, for which place he sailed last week on his wedding tour.

It is some time since Clara MacChesney painted her favorite subject of "Mothers and Children," so occupied has she been with portrait painting and other commissions. She has recently completed a charming maternal group at her studio, 27 West 33d St., which is equal to any of her former conceptions of this subject, and shows charm and sentiment.

Paul Bartlett has bought a studio in the new 57th Street Studio Building, which he will occupy shortly.

Joel Nott Allen recently completed a portrait of Master Wallace Reid Jr. at his Sherwood studio. Mr. and Mrs. Allen are at home on Thursday afternoons.

Bessie Potter Vonnob is busy in her studio in the Atelier Building, modeling groups which will be reproduced in terracotta. Some of her recent compositions will be exhibited in Belgium this year.

Jean Paul Laurens, the French artist, is at present painting in his Paris studio four large panels destined for the Court House at Baltimore. The pictures portray the surrender of Yorktown, with Washington, Rochambeau and Lafayette as the central figures. They will be exhibited at the next Salon before being sent to America.

SALMAGUNDI CLUB DINNER.

Among the most interesting features of the year at the Salmagundi Club are the annual dinners given by Mr. Samuel T. Shaw to the winner of the Shaw prize. The dinner this year, given on Feb. 24th, was in honor of Frank Russell Green. Other winners of the Shaw prize in the past years are, Charles W. Eaton, F. K. M. Rehn, E. L. Field, Frank De Haven, Albert L. Groll, H. A. Vincent, George H. McCord and E. I. Couse.

The guests this year included many well-known artists and a few laymen friends. Among those present were: Paul Cornoyer, Will S. Robinson, Paul Dougherty, E. C. Peixotto, Gifford Beal, the winner of Mr. Shaw's \$500 prize in the annual display now on, F. K. Mulhaupt, F. S. Waugh, Gordon Grant, Edward Potthast, Charles Battle Loomis, R. D. Gauley, W. Granville Smith, A. T. Van Laer, J. B. Carrington, the club poet, Dr. Leigh Hunt, Howard Giles, R. Kellogg, Henry Smith, Commissioner of Parks, Charles P. Gruppe, C. H. Sherman, Lewis Cohen, A. H. Southwick, M. Edgar Smith, M. Sandor, Guy Wiggins, John W. Dunsmore, H. F. Waltmen, Willis Alling and Dr. C. T. Chalmers.

This is one of Mr. Shaw's unique artist dinners. The table is brought down in sections from the Grand Union Hotel, and forms a great oval, open at one end for the waiters. When the cloth is removed a double row of white insets for drawing encircles the bed of the table, and sketch pads of various sizes and chalks and crayons are furnished in profusion with the coffee and the cigars. The artistic results are numerous clever sketches among the jokes and the scrawls, and some of them have all the quality and interest of finished pictures.

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THE ART AUCTION SEASON.

The season of art auction sales has well begun, and the throngs which attended the dispersal of the late Henry Graves collection of paintings and porcelains last week, and of the Charles F. Chichester and J. H. Andrews collections this week, and of the good prices that were realized at these sales, would seem to indicate that the season will be a record-breaking one in the matter of art auctions.

Next week will bring the sales of pictures from the galleries of Mr. Julius Oehme at the Fifth Avenue Art Galleries, and of pictures, furniture and art objects from Cottier & Co., to close the estate of the late James S. Inglis, while the week after will see the opening of the exhibition, preparatory to the sale of the collections formed by the late James A. Garland and paintings from the Eugene Fischhof collection, and this, in turn, will be followed

by the auctions of several valuable and important collections, which we are not yet at liberty to announce, but whose dispersal will greatly interest art lovers and collectors everywhere.

"ONE-MAN" EXHIBITIONS.

The week has brought an unusual number of "one-man" exhibitions of the works of strong young American painters, and also of a veteran artist—namely, John La Farge. The younger men, whose displays are noticed elsewhere, and whose work should be seen and studied by all art lovers, are Horatio Walker, Charles H. Davis, De Witt Parshall and Carroll J. Holliday. With such exhibitions, and with that of John W. Alexander still on, it is difficult to understand why anyone who follows the development of art in the United States should be pessimistic as to its future.

HARK! HARK! THE LARK!

If Myron W. Pierce should lose his undoubtedly well-paid job as secretary of the Free Art League, whose headquarters are in Boston, we could safely recommend him to the Theatrical Syndicate as an admirable manager for a vaudeville show. The merry Mr. Pierce is now amusing himself by issuing bulletins, in the name of the Free Art League, describing incidents in that now historic farce, known as the Hearing on the Art Tariff, before the Ways and Means Committee at Washington. Some little time ago he amused the art world by a bulletin describing the "electric shock" that Mr. Carroll Beckwith gave the congressional committee in an argument, that because the value of a piece of cotton cloth, decorated by a factory girl with a spray of golden rod, was enhanced thereby, the art tariff should be removed. Scarcely has the art world recovered from the effect of this remarkable story, and the committee from Beckwith's "electric shock," then Mr. Pierce issues another bulletin describing how Mr. Thomas Nelson Page, the author of "Marse Chan," and who was mysteriously corralled by Mr. Pierce to appear for the Free Art League, presumably because he was a resident of Washington and supposed to have some influence there, entranced the committee with a moving story of how the children in a Virginia country school were delighted and impressed with the picture of a soaring lark given to the school. From this, so Mr. Pierce's bulletin states, Mr. Page argued that the Art Tariff should be removed.

All this, while amusing, is fast becoming idiotic. What on earth have Mr. Beckwith and Mr. Page's emotional stories of their own experiences got to do with the question of Free Art or a Specific Duty? It seems to us that the presentation of Mr. Page, as a Free Art advocate, in this way, is not very complimentary to his intelligence. Hark! Hark! the Lark!

COMING IMPORTANT ART AUCTION SALES.

COTTIER-INGLIS SALE.

As exclusively announced in the AMERICAN ART NEWS more than two months ago, the sale of a portion of the art collection of Cottier & Co., 3 East 40th st., will take place on the evenings of March 11 and 12, at Mendelssohn Hall, and on the afternoons of March 12 and 13 at 6 East 23d st. The collection will be placed on exhibition to-day and will continue until through March 11 at 6 East 23d st.

The sale is necessary, in order to settle the estate of James S. Inglis, the late president of the company. The company will then be reorganized, and the business will be conducted under the same name, under the presidency of Mr. Walter P. Fearon, who has been at its head since the late Mr. Inglis was unable to take an active interest in it.

The collection of pictures and works of art now offered for sale is of vast importance to the art world, many of the paintings having been purchased directly from the artists. There are several noble examples of Corot's work, including "Dante and Virgil," walking through a wood, while the lion, the wolf, and the panther crouch near them. This picture was painted in 1830, the larger one now in the Boston Museum of Fine Arts, having been painted some years later. Four important paintings by Daubigny include "On the River Below Dordrecht," with boats at anchor in the sluggish river, and a number of windmills on the shore. A Diaz, reproduced in this issue, full of charm and color, "A Girl and Her Dog," shows a fair-haired girl resting her arm on a pedestal on which stands a vase of flowers; her rose-colored gown is low in the neck, and pearls are in her hair, and she reaches forth one hand to a small dog who jumps toward her. There are three landscapes by Michel; one Troyon, "Cattle," two cows in a stable; four Rousseaus, including "The Church in the Valley," and one Dupré, "Chaurieres près Cayleux," wind-tossed trees against stormy clouds overshadow the hatched roofs of some farmhouses, to one of which a man is hastening. Both in color and composition the picture is one of strong dramatic effect. A superb portrait by Parmigiano is of "Isabella d'Este, Marchioness of Mantua," and was purchased on the endorsement of Dr. Bodé, director of the Berlin Museum, from the Della Rovere family, by Messrs. Sully & Co., London, from whom it was purchased by the late Mr. Inglis. There are two portraits by Millais and a portrait of a young man by Rembrandt.

The American artists represented include William M. Chase, John La Farge, William Gedney Bunce, Albert P. Ryder and John H. Twachtman. The furniture includes many beautiful pieces, both antique and modern, and a number of rare and old rugs. A number of chairs are unique in design, and elaborately carved. A tête-a-tête in mahogany, covered in pink and gold rich rep is very beautiful. A bric-a-brac cabinet in mahogany has cupboards and niches, and there are many beautiful hanging wall cabinets. A baby grand piano is of comino wood, decorated by hand painting, and is supported by columns of carved and gilded golden ebony. A concert grand piano is inlaid with tortoise-shell, mother-of-pearl, mahogany, and golden ebony. The interior is painted à la Vernis Martin, showing landscape, and figures playing musical instruments. Other pieces are elaborately carved and inlaid sideboards, dressing-tables, hall stands and cabinets.

OEHME PICTURE SALE.

A collection of seventy paintings, carefully selected from the galleries of Mr. Julius Oehme, will be placed on exhibition to-day, at the Fifth Avenue Art Galleries, 546 Fifth avenue, prior to the sale there on Thursday evening, March 11, at 8:30 o'clock.

Among them are "Morning in the Valley," by Corot, a charming example of the artist's work, showing a building outlined against a warm and tender sky, a stream of water, trees at the right and left, and figures in the foreground; two fine examples of Henner, "The Red Shawl" and "A Patrician," the Titian red hair and red draperies in both; two Daubignys, "Misty Morning" and "Summer Day on the Seine"; a water-color by Mauve, "Return to the Stable." There are two important works by Harpignies, "Evening on the Loire," and "Souvenir of Cape Martin," both painted after the artist had passed his eightieth birthday; a superb Ziem, "Canal La Giudecca"; "Magdalene," by von Lenbach, impressive and full of feeling; two characteristic Cazinis, "Early Morning, Outskirts of Paris," and "From My Studio Window," the latter an exquisite evening scene in Normandy.

"The Raiding Party," by Schreyer, reproduced on the first page of this issue, depicts a group of Arab horsemen, is rich in color, and is a superior example of the artist's work; the charming "Children on the Beach," by Blommers; a fine Maris, "The Dome, Amsterdam"; "Cattle in the Pool," by Dupré, rich in light and color; two pictures by Diaz, "Hunting Dogs," and "Interior, Fontainebleau Forest," both full of charm; two by Fritz Thaulow, two by Boudin, the same number by Israels, and also by William Chase; a fine example of Marie Dieterle, "Cattle at the Pool," and "Flemish Tavern," an interesting example of Charles Meissonier.

COMING FISCHHOF SALE.

An exhibition and sale of attractive pictures, assembled by Mr. Eugene Fischhof, the well-known Paris expert, has become of late years the feature of the art season of New York.

The collection which Mr. Fischhof has brought together this season, and which will be placed on exhibition at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, next Saturday, prior to the sale there by auction by Mr. James P. Silo on Wednesday and Thursday evenings, March 17 and 18, contains an unusual number of most attractive and charming works, with here and there a canvas of historical, as well as artistic, value.

COMING GARLAND SALE.

The valuable art property belonging to the estate of the late James A. Garland, a former trustee of the Metropolitan Museum of Art, will be placed on exhibition next week, prior to the sale at auction at Mendelssohn Hall on the evening of March 19, and at 6 East 23d St. on the afternoon of March 20. Mr. Garland was the original owner of the collection of antique Chinese porcelain purchased by Mr. J. Pierpont Morgan.

The collections consist of rare and beautiful Gothic and other tapestries, old Spanish and French ecclesiastical embroideries, and beautiful cloth-of-gold brocades which for a number of years past have been on exhibition at the Metropolitan Museum of Art and the Boston Museum of Fine Arts, and have been pronounced by experts to be the finest and most valuable collections ever offered at public sale, and paintings principally by the Barbizon masters.

LONDON LETTER.

London, Feb. 24, 1909.

A private view was given of the "Fair Women" exhibition of the International Society, which opens at the New Gallery on Monday. A conspicuous feature of the exhibition is a representative group of works by the late Charles Conder, including oils, water-colors, paintings for fans and gowns, and a screen. It is a fine collection, and now that he is dead, Conder's works, especially his fans, are sure to increase in value. In the West Room the principal exhibits are Edouard Manet's "Portrait de Madame Manet Mère," Sir James Guthrie's "Mrs. Findlay," Omar Meherabab's "Roubadah, Princess of Cabul," Whistler's "Gold Girl" and "Symphony in White, No. 3," Boldini's portrait of "Lady Colin Campbell," Gaya's "Portrait of Donna Maria Martinez del Puga, six Monticellis, a Courbet, a Gainsboro and a Reynolds, while in the North Room is a group of portraits by Millais, a Renoir, a Berthe Morisot and Mary Cassatt's "Portrait de Jeune Fille." Attractive portraits are also shown by Lavery, Gerald Kelly, J. J. Shannon, Max Bohm, Bernard, Laszto and Wilson Steer. The chief alteration in the sculpture section is the substitution of a group of works by Alfred Gilbert for the St. Gaudens collection which has now been removed. In the Balcony is exhibited a collection of Japanese color prints and original drawings by Harunobu, Shunsho, Utamaro and Hokusai, lent by Charles Ricketts and C. H. Shannon.

A loan exhibition of works by Whistler, Lavery, William Nicholson and Charles Shannon is being arranged by the International Society to be held in Copenhagen during March.

Collectors of old water-colors should note that at a dull sale at Christie's this week a little drawing by Birket Foster, "Lago Maggiore," made top price, £136. This fact, coupled with the exhibition of some good examples of this water-color artists at Agnews, suggests that Birket Foster's, and especially his smaller, more spontaneous, studies, are meeting with increased demand and appreciation.

The annual exhibition of the Royal Society of Painter-Etchers is being privately viewed to-day at the Old Water-Color Society's gallery (5a, Pall Mall, East). A flower study by Miss Anna Airy is by far the most distinctive exhibit, being decorative and original in composition, while the drawing betokens alike careful observation and thorough, decisive craftsmanship. Good work is also shown by Alfred East, Katherine Kimball, Oliver Hall, Colonel Goff, Sir Chas. Holroyd and C. Watson.

An unimportant sale of old china at Christie's brought few prices of importance, the top prices being £262 10s. for an old Worcester vase and cover, finely painted, 12 inches high, and £131 5s. for a Chelsea two-handled cup, cover and saucer.

A copy of "The Germ," containing verses by D. G. Rossetti (1850) made £18 only at the sale of the library of the late Sir James T. Knowles at Sotheby's this week.

A STATUE OF COLUMBUS.

The Columbus Memorial Commission has awarded the contract for making a statue of Columbus, to be erected in the plaza of the Union Station, in Washington, D. C., to Lorado Taft. Congress has appropriated \$100,000 for the Columbus memorial, which, in addition to the statue, will comprise a large architectural fountain.

CHICAGO.

Jose Weiss, who prefers to be known as an English painter, has six canvases on exhibition in Reinhardt's annex galleries. It is evident that this artist is changing his style, and the Dutch tendency, visible several years ago, has given place to an atmosphere and color that remind one now of Leader, and then of Daubigny, while it is always the composition of Jose Weiss and no one else. His rise to popularity has been steady since the first rugged pictures of marshes and pools and others



GIRL WITH DOG.

By N. Diaz.

In Cottier-Inglist Collection Sale.

as quiet as Cazin in theme, though unlike in color, came to the galleries at intervals. With the landscapes of Weiss are a number of other paintings by modern artists abroad.

The pictures sold from the Chicago artists' exhibition to Feb. 27 are "The Wheat Stack, Giverny, France," by Charles Francis Browne; "Way in December," by William Clusmann; "A Gray Day in Autumn," by Charles W. Dahlgreen; "Where the Brook Runs Under the Willows," by Eleanor R. Colburn; "Twin Scrub Oaks," by Leo Makielski; "Day of the Market, Pont Aven," by Pauline Palmer; "A Sunny Morning," by Wilson H. Irvine; "Log Cabin," by Ralph M. Pierson (etching); "The Yellow Trees," by Adolph R. Shulz, and "An Off-Shore Wind," by Eleanor R. Colburn.

PHILADELPHIA.

Morris Molarsky won the prize of honor, one hundred dollars in gold, for his "Portrait of a Young Woman in White," awarded by the Fellowship of the Pennsylvania Academy, at a special meeting last week, to one of their fellow students, represented in this current exhibition, for the best work in painting shown within ten years of his registration as student at the schools of the Academy.

The Art Club is collecting works intended for its next water-color exhibition, which will open March 13th. The jury include William M. Chase, Chairman; Carroll S. Tyson, Jr., Adolph E.

PARIS LETTER.

Paris, Feb. 24, 1909.

The exhibition of the French water-color painters, at Galeries Georges Petit, will remain open until the 7th of March. At the same gallery, there are now on view very interesting paintings by M. Paul Albert Laurens and very striking pastels by M. Victor Bourgeois. It is rumored that the Salon des Indépendants will be held this year in temporary wooden sheds erected in the Tuileries Gardens.

Marquis de Grollier has just bequeathed to the French State his magnificent collection of ceramics, which is said to be worth over a million francs; this collection, which constitutes, as it were, a living history of the ceramic art, will be placed in the Sèvres Museum.

At an important sale last Wednesday at the Hôtel Drouot, a dial-case of the Louis XV. period was sold to M. Maurice Franck for 1720 frs., while a very fine barometer in carved gilt wood, of the time of Louis XVI., fetched 415 frs.

A very interesting sale of modern paintings was held at the Hôtel by MM. André Couturier and Breysse, and attracted quite a crowd of people. A very good Berchère was sold for 500 frs. to MM. Chaine and Simonson. MM. Graat and Madoulé secured Brissot's "Mou au Pâturage" for 720 frs., while "Bords de Riviere," by the same artist, appraised at 1,500 frs., was knocked down to M. Lazard for 800 frs. "La Baignade des Vaches," by Héreau, was sold for 1,020 frs. to M. Georges Petit, and Roqueplan's "Parure de Printemps," appraised at 800 frs., also fetched 1,020 frs. "La Mare," by Richet, was knocked down for 1,270 frs., while some very charming paintings by Véron and Appian produced very good prices.

The sale of the Bach collection is over, and has produced 100,830 frs., the last day being consecrated to old cutlery, arms and terra-cottas. Very fine swords of the 18th century made an average of 300 frs. each, and a couple of pistols of the German 16th century produced 1500 frs.

At another sale, some 8,500 drawings, being the originals of illustrations published in "La Vie Parisienne," produced a total of 3,756 frs. The sale of the collection of M. David, the auctioneer, realized 30,500 frs.

According to all dealers here business promises to be very brisk this season. M. Kleinberger says that people are ready to buy, but that there is a scarcity of good things to offer them.

Messrs. Kouchajki Freres have just received extremely interesting faiences from the East, among others a Persian bowl of the 12th century, with silver irisations, a splendid piece found in the ruins of the palace of Haroun-Al-Raschid, in Turkey, in Asia, covered with Arabic inscriptions, a Persian vase with fine designs representing a king and queen, and a highly artistic Greek faience of the 6th century before Christ. I was also shown a splendid specimen of Phoenician glass, just received from Palestine, and several Moorish carpets of the 16th century.

M. Canessa, of rue Lafayette, has received from Italy a collection of some two hundred pieces of very fine faience of the 15th and 16th centuries. He has at present very beautiful antiques, a piece by Lisippo, and a bronze bust of Agrippa, the only one known at present. M. Canessa has recently opened a new hall, called Salle Canessa, opposite his present premises, where he intends to conduct select sales of antiques, coins and medallions. The first sale will be held in April.

ATLANTA.

The Atlanta Art Association announces that Mr. Cameron Burnside, of Paris, will hold an exhibition of water-color pictures at the Carnegie Library this week. Most of the pictures to be shown have been exhibited at the Paris Salon, at the Royal Academy in London, and the Royal Gallery in Glasgow. Mr. and Mrs. Burnside are spending the spring in Atlanta.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Modern German and Austrian Sculpture. Illustrations of objects in the Hoentschel collection. Bauer-Folsom Co., 396 Fifth Ave.—Landscapes by De Witt Parshall, to March 13.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Clausen Gallery, 7 East 35th St.—Pictures by Samuel Weis, to Mar. 10. Works by John La Farge, both recent and earlier, to March 13. La Farge, both recent and earlier, Mar. 1-13.

Knoedler Galleries, 355 Fifth Ave.—

Lenox Library.—Painter-Lithographs and Lincoln Exhibition.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Charles H. Davis to Mar. 18.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries, 372 Fifth Ave.—Paintings by Horatio Walker, to March 13.

National Arts Club.—Retrospective exhibition of works by John W. Alexander, to Mar. 17.

Noé Galleries, 477 Fifth Ave.—Recent pictures by W. B. Tholen, to Mar. 20.

Powell Gallery, 983 Sixth Ave.—Landscapes by Carroll J. Holliday, to March 13.

Pratt Art Club, 296 Lafayette Ave., Brooklyn.—Water colors and illustrations by Julia Bogert and Augusta Finkelnburg, to Mar. 18.

Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

Salmagundi Club, 14 West 12th St.—Annual Exhibition by Members, to Mar. 13.

Woman's Art Club, 18 East 41st St.—Special display of water colors, pastels, miniatures and sculptures to March 18.

EXHIBITIONS NOW ON.

Annual Salmagundi Display.

The annual exhibition of oil paintings by members of the Salmagundi Club opened to the public on Feb. 27, and will continue until March 13. The club is to be congratulated on this, as the best oil exhibition it has yet given. Owing to the excellent grouping of the pictures the room presents a delightful impression of tone as one enters. The canvases are hung in number rotation, which is made to correspond with the catalogue, instead of alphabetically, as is the rule, and it has proved a much easier way for the visitors to find the subjects.

Among the most striking canvases is Albert Groll's "Moonlight on the Dunes," a gray toned work different in all respects from his well-known Arizona subjects but none the less interesting. J. Francis Murphy's "A Group of Sycamores" is a shimmering bit of color, and David Gue's "A September Sky" is well lit and tender in treatment. Arthur Hoeber's "Moonrise" is a lovely poetical canvas, fine in color. Gifford Beal's "Waterfall," well deserving of the Shaw prize which it received, is a fine work, strong and convincing. A really good Shurtleff, "A Day in September," is tender and truthful. A boldly painted canvas is "Rippling Waters" by E. H. Pott-hast, and a beautiful color note is by F. Ballard Williams. A charming "Landscape," sunny and warm in color, by Granville Smith, and a portrait of John

Philip Sousa by H. F. Waltman, which received the Isidore portrait prize. Genjiro Yeto is represented by a charming color piece, "Cherry Boughs," unique in effect; W. O. Sweet, jr., by "Night of the Full Moon," a well lit canvas tender in tone and nice in sentiment; and "Tranquility," appropriately named, is a charming moonlight by E. Loyal Field. Charles W. Hawthorn's "Girl in White" is a splendid piece of painting, strong and well modeled, and "Our Day In" is an excellent cattle piece by William Howe. Colin Campbell Cooper sends a portrait, "A Girl Reading," well painted, well drawn, and pleasing in color.

The exhibition, which numbers 165 canvases, is decidedly above the average. In addition to the regular gallery, "the reading-room has been borrowed" so as to hang all of the pictures sent.

J. Scott Hartley's "Water Baby," a bronze fountain, is the only piece of sculpture shown. This charming figure of a child struggling with a fish is well modeled, characteristic, and truly a delight.

Veteran Artist at Knoedler.

At the Knoedler Galleries, 355 Fifth Avenue, over a hundred works by John La Farge will be on exhibition until March 13th. The display includes oils, water-colors and pencil sketches. Some of the work represents the artist as far back as forty years ago. A number were painted in Japan, some in Hawaii, Samoa, Tahiti and Fiji. Some are landscapes with and without figures, glowing bits of color, brilliant and characteristic of the artist's great skill and vigor. One of the most important pictures, a large landscape, "The Entrance to Tautira River, Tahiti," is a color delight, depicting purple hills in the distance, with rosy cloud effect, and a sweep of river in the foreground which reflects charmingly a line of trees, and figures of fishermen as they poise their weapons commands sincere admiration. "The Strange Thing That Little Kiossai Saw in the River," is weird in effect, representing a head floating upon the water, but is characteristic of the artist in able drawing and realistic impression. "Maua, Study of One of Our Boatmen," is a strong, well-drawn and ably modeled figure, fine in color. In contrast to the vivid color of the greater number of the works in the inner gallery is a "Wreath, Design for Embroidery." The truthful painting of the fruit in quiet tones against a background of gray is charming in effect.

The exhibition is decidedly one of the most interesting that New York has seen in years, and that it is appreciated is proven by the throngs which constantly crowd the galleries to view the collection of varied subjects painted by this able artist, which not only represent his skill and industry, but which are also eloquent of his personality.

Landscapes at Powell's.

At the Powell Art Gallery, 983 Sixth Avenue, Carroll J. Holliday is showing nineteen of his recent canvases, charming sunny landscapes, full of out-door feeling, and good in color. "A Misty Morning" is a poetical portrayal of trees and streams, nice in tone. "Sentinels of the Lake," in which a row of graceful pines is admirably reflected in the lake, is tender in treatment and is an interesting composition. "A Drive Through the Mountains" is good in color. It is an interesting display showing the work of a young man of great promise. Mr. Holliday recently received a commission to paint several pictures which will illustrate a book to be issued by the State Education Department, relative to the Hudson-Fulton celebration.

Special Display at Ehrich's.

The annual exhibition at the Ehrich Gallery, 463 Fifth Avenue, of portraits by "Old Masters," contains many interesting examples of various schools, the Dutch, English, French, Italian, German and Scotch painters being represented. Among the pictures are a small portrait of "Saskia," Rembrandt's charming wife, by Ferdinand Bol, and Nicholas Maes is represented by his "Princess of Orange," beautifully painted and very effective. The two remaining portraits of the Dutch school are by Jan Victoors. Of the English school the portrait by Francis Cotes of Lady Charlotte Johnston, is interesting and effective, with her dark hair, crimson draperies and ermine the "Portrait of William III." by Kneller, shows a handsome young man in armor; and there are two fine examples of Sir Henry Raeburn, "Sir James Innes Ker" and "Lady James Innes Ker." "A Lady of the Gordon Clan," by Sir James Watson Gordon, is beautiful and interesting, showing a lady seated, wearing the Gordon plaid over her shoulders, a vase of flowers standing on a table near her. Other examples of the English school are by Hogarth, Hoppner, Sir Peter Lely and Sir Joshua Reynolds.

Among those of the French school are a "Lady of the Court of Louis XV," by Drouais, very charming, as is also "The Artist's Sister," by Robert Leffevre, in an Empire dress of ivory satin; "The Artist's Daughter," by Carle Van Loo, is interesting. Nattier is represented by "La Duchesse de Chaulnes," and Mignard by "The Dauphin of France." Other artists whose works are shown are Licinio, Neufchatel and Tintoretto.

Horatio Walker at Montross.

A remarkable exhibition of the works of Horatio Walker opened at the Montross Galleries, 372 Fifth Avenue, on Monday, to continue until March 13. The fact that the canvases show the artist at different periods of his career, adds interest to the display.

A fine cattle piece, "A Watering Place," greets the observer on entering the gallery. It shows a herd of cattle wading into a stream from out of a meadow of cool, green tones. The splendid composition and strong handling attract the observer at once; the poetry and able technique, however, are the charm of the picture. "Potato Gatherers," in which two well-drawn figures are truthfully painted is one of the most attractive in the exhibition. In "Morning," which is charming in atmospheric qualities, the artist has combined tenderness of feeling and a charm of tone, and a "Canadian Pastoral" is a forceful canvas, truthful and fine in color. In one of his most recent canvases "Milk-yard at Night," one is attracted by a luminous play of colors, which is no excuse, however, for a burnt orange half moon, which has the appearance of falling into the barnyard, to which it seems in too close proximity.

Woman's Art Club Display.

The Woman's Art Club Exhibition, at 18 East 41st St., opened on Feb. 27, and will continue until March 18th. It includes water-colors, pastels, sculpture and miniatures, many of which are original and interesting. Many of our best known women artists are represented, and a number of others not yet famous, but whose work is promising. It is an interesting display, showing what women can do in the serious study of the subject. Georgia Timkin Fry is represented by a charming water-color. "Sheep Shearing in France." Emma Lambert Cooper, by a group of three in the same medium, of which "Churning Holland" is a fine

example. Clara Howard's "Hollyhocks" is lovely in color, while Content Johnson's "Study of a Head" is charming in sentiment. Alice Schille, whose canvas, "Child and Parrot," received a prize from "A Friend of the Club," sends three examples, fine in color and virile in rendition. Mrs. E. M. Scott's "Roses," which was also awarded a prize, is a lovely example of her work. Other artists represented are: Rhoda Holmes Nichols, Alethea H. Platt, with a well-painted "Interior"; Virginia Wood, with a graceful "Head," good in tone; Cora Parker, Edith Penman, Cristine Lumsdon, Susan Ketcham, Lisbeth Hunter, and many others worthy of note.

Degas at Durand-Ruel.

An exhibition of eighteen canvases by Degas, the great French impressionist, is now on at the Durand-Ruel Galleries, 5 West 36th Street, and will continue until March 16.

This exhibition is of great interest, showing examples of the artist's work at various periods. The works shown include oils and pastels; of the latter "La Toilette," in which a maid is depicted combing her mistress' hair, shows the artist's remarkable skill in his portrayal of the characters, and also in harmony of line and composition. "Danseuses en Jupes Violettes" is a charming bit of color, as is also "Danseuse Rose," which is done in oil, and is characteristic of his directness of handling. In his "La Savoisienne," an example of his earlier work, there is a charm of sentiment and of elegance of line, and "Foyer de la Danse" is resplendent in color and virile in action. His landscapes are less convincing than his figures, not possessing the same strength.

In "Chevaux de Course" the figures are well drawn and the composition good. All of the works show remarkable skill in drawing, and many are delightful in color and grace. It is truth and sincerity in his canvases, however, that most impress the observer.

AN ABSURD MEETING.

"You must create an Art atmosphere in America in order to accomplish permanent steps toward the abolition of a duty on Fine Arts," said that very silly person, Myron Pierce, of Boston, the counsel for the Free Art League, in the discussion on "The Tariff on Works of Art," on Monday evening before the Fellowship of the Pennsylvania Academy of the Fine Arts.

"It is our contention," continued the speaker, "that in the abolition of the tax on works of Art, Congress remove the duty on Fine Arts having an educational value. Congress has long since recognized the fundamental principle upon which we stand, inasmuch that practically since 1816 the average duty imposed on Fine Arts has remained stationary. And the present conditions are due more to relaxing of Congress than anything else. It is easily recognized that if Fine Arts were admitted completely free a much more rapid advance in the Fine Arts of the country would quickly be noted."

This is all rubbish. A tax of \$100 on each picture coming into America is absolutely necessary to keep out the trash that would overwhelm the country.

Is Mr. Pierce blind that he cannot see this? Or is it his stupidity?

Leslie W. Miller, of the Pennsylvania Museum and School for Industrial Art, made a plea for the abolition of duty on Fine Arts, arguing that art for centuries has carried the touch of civilization.

"By keeping out the Fine Arts by an impassable tariff duty," he said, "we are treading on very dangerous ground."

Mr. Leslie Miller only shows his weakness when he makes such childish remarks. A \$100 tax on each picture could never prevent the entrance of first-class art.

Are these people in the clutches of the foreign art dealers, who never want to pay a penny on anything they import?—Philadelphia Item.

WITH THE DEALERS.

A statement made in the newspapers that the "Sheep Shearing," by J. F. Millet, which was purchased at the Graves sale by Scott & Fowles, of No. 295 Fifth avenue, was bought for Mr. Charles P. Taft, brother of the President, has been denied by these gentlemen, who affirm that the canvas was purchased for other parties. The fine Schreyer, which was acquired by these galleries at the sale, is a Wallachian subject, and a remarkable example of the artist's work.

An exhibition of rare old prints opens to-day at Ederheimer's print cabinet, No. 509 Fifth avenue, Mr. Ederheimer having recently returned from Europe, bringing many beautiful and valuable prints. The exhibition consists of prints by Rembrandt and Durer, and the finest specimens of French and English colored prints of the eighteenth century.

Mr. Ederheimer has also two French color prints in unique states before all letters, practically the finest specimens of color prints of the Jaminet school.

Recent landscapes by De Witt Parrish is now on exhibition at the Bauer-Folsom Galleries, No. 396 Fifth avenue, and will continue through March 13th. Further mention of this display will be made next week.

An exhibition of Comedie Spirituelle et Humaine, by Malcolm Fraser, will open at the Clausen Gallery, No. 7 East 35th Street, on Wednesday.

An exhibition of fifteen landscapes, by Charles H. Davis, opened at the Macbeth Galleries, No. 450 Fifth avenue, on Thursday, and will continue until March 18th. Further mention will be made in our next issue.

Mr. Hayashi, of Yamanaka & Co., No. 254 Fifth avenue, sailed last Saturday for Europe on his way to Japan and China. He will go to London, Paris, Berlin, Moscow, and then across Siberia by railroad. Mr. Hayashi will return next October with many art objects from Japan and China, which will be of interest to American collectors.

A sale of importance will take place at the Fifth Avenue Auction Rooms, 333-341 Fourth Avenue, on the afternoons of March 12 and 13, at 2.30 o'clock. It is of an important consignment from China of an exceptional collection, of beautiful old porcelains, jades, crystals, amethysts and antique Chinese rugs suitable for Museums, studios, and private use, consigned to Yamanaka & Co.

The Anderson Auction Co., 12 East 46 St., will sell on March 9 at 8.30 o'clock, Greek and Syrian glassware, etc., from the estate of the late Prof. Sigmund Oettinger.

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FOR SALE.—At 65 West 55th Street: Studio of the late Eastman Johnson—some of his oil paintings, Genre pictures, studies in oil and pastel, crayon drawings. Also his copies from Rembrandt, Rubens, Murillo, Van Dyck, Diaz, Gilbert Stewart, etc., and reproductions of many of his favorite pictures, as well as original pictures by American and foreign artists. Also on exhibition a large gallery of his portraits of distinguished Americans and Europeans.

FOR SALE.—Copies of the AMERICAN ART NEWS are on sale at Brentano, 225 Fifth Avenue.

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